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ABSTRACT

Despite the powerful role that film can play in the classroom, many teachers are reluctant to use it. They are either afraid of the equipment and technical knowledge, or feel unprepared because they have never studied films or filmmaking themselves. This paper is directed toward the would-be film teacher. It offers guidelines, suggests activities, and gives practical information with references for further investigation. It presents reasons for developing film study programs and expanding the use of films in the classroom. Various chapters deal with the types of films available and their uses, suggestions for conducting discussions, and possible activities and assignments. Appendices describes sources for film and filmographies, technical information, budget requirements, and a bibliography. (Author/DAG)

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A PRACTICAL GUIDE TO A STUDENT-CENTERED FILM STUDY COURSE

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BOSTON UNIVERSITY

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Thesis

A PRACTICAL GUIDE TO A STUDENT-CENTERED FILM STUDY COURSE.

by

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I.

INTRODUCTION

Seeing. We might say that the whole of life lies in that verb--if not ultimately, at least essentially . . . And that, doubtless, is why the history of the living world can be summarized as the elaboration of ever more perfect eyes within a cosmos in which there is always something more to see.

Pierre Teilhard de Chardin

From my teaching experience, I have become aware of the powerful role that film can play in the classroom. For today's media-conscious generation, film often can be more effective than literature in helping young people explore the nature of reality and the meaning of their own lives. A good film is an immediate experience for all that can be shared and discussed by everyone and that often proves less threatening to students, especially those who have been taught to regard print as a frozen medium with right and wrong answers and a hidden meaning that can be grasped only by the classroom elite. Film has not yet become institutionalized (let alone fossilized, which has too often been the case with other potentially powerful communicators such as poetry) and, for this reason, can be a dynamic liberating force in the schools. It can help create a truly open classroom in which everyone is involved and no one is afraid to share his own feelings and ideas.

Many teachers, however, are reluctant to use film because they are afraid of the equipment and technical knowledge that is involved or they do not know where to turn for information or they feel unprepared because they never have studied films or filmmaking themselves. This last point is, in fact, an

advantage because it puts the teacher in the position of learning along with his students (the best position to be in, in my opinion) and also insures that he will not merely pass along a body of knowledge (more likely a corpse) thought to be essential only because it was a part of his own education, perhaps the major factor responsible for the death of literature in the schools. Nonetheless, it can be bewildering to attempt to deal with an unfamiliar medium and I have prepared this paper in the hopes that it will give the would-be film teacher some guidelines, some suggested activities, some practical information and some references for further investigation and exploration.

In the second chapter, I have attempted to present some of the reasons for developing film study programs and expanding the use of films in the classroom. For the teacher who is already convinced of the need for film study, perhaps this chapter will help provide evidence to combat the reluctance or ignorance of some administrators and colleagues, many of whom feel that film is strictly an entertainment medium and, therefore, not related to education.

Subsequent chapters deal with types of films available and possible uses, suggestions for conducting discussions, and possible activities and assignments. Sources for films and filmographies, technical information, budget requirements, and

a suggested bibliography are included in the appendixes. In a paper of this length and scope, it would be impossible to include detailed information about filmmaking or an annotated filmography. However, it is my hope that the paper will serve as a guide and will help to make the adventure of exploring this important new field more accessible and more enjoyable.

II.

RATIONALE

Last year I thought of films as either entertaining (outside of school) or boring (in school). The other types of films did not exist because they were not part of my world. Now that my world has been partially opened, I see other kinds of films--serious films with strong warnings, strange films that need to be explored in order to find a meaning ...

Practically all of the films we've seen this year have widened one's viewpoint and left a message to be remembered.

This year we saw more films than I've seen in my whole high school career. Before this year, I felt that seeing a movie in school was a good way to waste time but other than that was boring. This year we have seen a different breed of films so to speak. Your films have been great and have given me new insight.

Film study gave me a new sense of values and made me more appreciative of every minute object in this world.

Some comments from my students
at Norwell High School

Film has been so badly misused in our society that it has come to be thought of simply as an entertainment form; and on most spectra, entertainment is at the furthest point from education. There seems to be a widespread belief that learning must be painful in order to be meaningful. Most people are familiar with two types of films: those seen in the cinema and the so-called "educational" films, i.e. the instructional and frequently boring films used in school. However, there are many genres of film as there are of literature and there are many films that are neither wholly entertaining nor didactic. Film does not merely deal with many things--it is many things. It is a medium, as is print, and it has as many functions, e.g. poetic, literary, historical, sociological, instructional, persuasive, psychological, anthropological, and scientific.

> Literature can be, in fact, something far more than words. It is something that brings us closer to life. Literature is a commentary on the truth, an insight into reality that gives us a greater awareness of ourselves and the world we live in. Literature leads us to a better understanding of life itself. Entertainment is something else. Its basic function is to give us relief from the pressures of reality, to give us a breathing spell from the endless mysteries of life. Whereas literature takes us deeper into the mysteries of living, entertainment takes us away from them.[1]

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[1] Austin Repath, "NOBODY Belongs in the Classroom," Media and Methods, November, 1966, p. 18.

Certainly, in this sense, film can be a kind of literature. If one of the main purposes of education is to take us deeper into the mysteries of life and give us a greater awareness of ourselves and the world we live in, it seems strongly advisable to use any medium that can help us reach this goal, especially a medium that is central in the lives of our students and, indeed, in the lives of us all, like it or not.

Is film that central? John Culkin of Fordham University stated in Film Study in the High School that by the time a typical American student graduates from high school today, he has watched more than 15,000 hours of television and has seen more than 500 movies. This compares with about 10,800 hours spent in classrooms.[1] A survey that I conducted with my students supports these figures.

We are teaching many students who are watching twenty to thirty hours of television a week and we are living in a society in which, according to a recent Gallup poll, fifty-eight percent of all the adults have never read a single book all the way through. Since print has been the medium emphasized almost exclusively in the schools, in some ways it is frightening to consider what could happen when film becomes a more integral part

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[1]Cited by David A. Sohn, Film Study and the English Teacher, (Field Services, Indiana University, 1968), p. 2.

of education. As Pauline Kael said, "If you think you can't kill movies, you underestimate the power of education."[1] At this point, I would like to make it clear that I am not advocating a traditional academic approach to film. It would be sad to see it reduced to closeups and camera angles in the way that poetry has been reduced to daffodils and diacritical marks. To be most effective, film study should take place in an open classroom. Fortunately, the nature of the medium is such that it can help to create a free and open and exciting atmosphere. This in itself is an important reason for its use.

Film is a powerful medium that can help people explore the nature of reality and the meaning of their own lives. It can induce strong emotions and responses. In short, it can have the same effect as literature and often more immediately. It sometimes seems to me that educators have emphasized the medium to the exclusion of the message. Should students read the classics for the sake of having read them or in order to care more deeply about the truths and mysteries and issues raised therein? If other works or another medium achieves this end for them more readily at this point, should teachers deny and contradict their experience and insist that there is only one "acceptable" route?

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[1]Quoted in "Teaching and Schools," Media and Methods, December, 1969, p. 31.

From my experience, film has often deeply increased the concern of my students and widened their experience and led them into literature that they formerly would have shunned. For example, Alain Resnais' powerful film about the concentration camps, "Night and Fog," led many of my students into an intensive exploration of the holocaust and the literature emanating from it.

Another important feature of film in the classroom is that it is an immediate shared experience. Many of my students simply never read assigned books, often because they felt incapable of competing with the "bright" students who had mastered the medium and had all the "right" answers. Much as I tried, I was never able successfully to convince my students that their own feelings and responses were valid and that there were no ironclad right and wrong answers until I began to use film. They were so used to regarding print as a rigid medium that they could not quite believe me until they saw my reactions to the many different responses generated by a film. Their trust and their self-confidence increased greatly and this carried over into literature as well. Film helped create an atmosphere in which everyone was involved and no one was afraid.

Film can also bring certain aspects of life and the world into the classroom which could not be otherwise reproduced or studied there. Like literature, it can recreate the past and con-

vey the atmosphere of distant places and, in addition, through special effects, such as time-lapse, slow motion, stop motion, animation, montage, X-ray photography, microphotography, and telescopic photography, it can do things that no other medium can. It can be instructional and skill-building and, again like literature, can be used to explore symbolism, metaphor, point of view, characterization, tone, irony, etc.

In addition, film study can help students learn to see and good seeing is crucial to all aspects of education and, indeed, to life in general. I agree with Thomas Carlyle that "the tragedy of life is not so much what men suffer but rather what they miss."[1] Good writing stems mainly from close observation and attention to detail and the film is a great tool for teaching observation. It forces one to avoid vague generalizations and to concentrate on specifics. This precise observation carries over into reading and writing and greatly increases the student's appreciation of effective imagery and accurate description.

Many students who cannot write (often due to a lack of self-confidence and fear of failure) can express themselves creatively and intelligently through a visual medium. I encourage students to present their feelings, reactions and ideas in a

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[1]Quoted by Fred Morgan, Here and Now (New York: Harcourt, Brace & World, Inc., 1968), p. 15.

variety of ways other than traditional compositions, e.g. collages, mobiles, slide-tapes, photographs and films, and I have found that this increases their motivation and confidence. In many ways, filmmaking is similar to writing. Both require imposing an order on experience, selecting, "framing," editing, and the desire to communicate effectively (an aspect so often lacking in student compositions). Both are dependent on the ability to perceive.

Another positive aspect of filmmaking is that it lends itself to group work and indeed requires an atmosphere of mutual aid and cooperation. Films in various stages of completion can be shared with the entire group and discussed constructively. I feel that this kind of group sharing and communication should be extended into other areas, such as writing, and I have seen that film study can break down old barriers and enable this to happen.

All of the above reasons are positive ones for using film in our schools. A less positive but crucially important reason for studying film is the incredible influence that this medium has on all of us today--an influence that can have a dangerous effect on an unprepared and uneducated audience. Film is a powerful manipulator. It can be a subtle and extremely effective propaganda tool, e.g. it had much to do with the psychological acceptance of Nazi doctrine. It has been largely responsible

for the creation of stereotypes such as Steppin Fetchit, Tonto, Mr. Peepers, and the image of woman as sex object.[1] The persuasive paver of film can perhaps be seen best in television commercials. We are inundated with visual images in all our waking moments. As educators, we must prepare our students to be critical viewers as well as critical readers.

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[1]Liane Brandon, Text of Film Study Presentation, Quincy, Massachusetts, August 6, 1968.

III.

TYPES OF FILMS AND

SOME SUGGESTIONS FOR THEIR USE

I pace upon the battlements and stare
On the foundations of a house, or where
Tree, like a sooty finger, starts from the earth;
And send imagination forth
Under the day's declining beam, and call
Images and memories
From ruin or from ancient trees,
For I would ask a question of them all.

W. B. Yeats

Most teachers are familiar with the "instructional" film. This type of film can be useful in certain classroom situations but I think it rarely belongs in a film study course, except for purposes of comparison. I once showed a film about glass-making produced by a glass company and then followed it with a showing of "Glass," a beautiful filmic pœm about glass-blowing. This led to a very exciting discussion about style and radically different ways of dealing with the same subject via the same medium. In general, however, I use the type of film broadly labeled "experiential." This category, created by David Sohn, includes the feature film, the dœumentary, the short film and other films that are made to create an experience for the viewer.[1]

Of these, I find the short film by far the most suitable for use in the classroom. It can usually be shown twice during a classroom period and is less expensive to rent than feature films. There are hundreds of short films available and they range from short documentaries to visual poems and fantasies, satire and short stories and pure experimentation. They employ a wide variety of techniques and are often more innovative and imaginative than feature films.

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[1]Sohn, Film Study and the English Teacher, pp. 2-3.

The process of becoming familiar with the short film is generally thoroughly enjoyable, as it invdves seeing as many of them as possible. There are frequent showings at universities and film centers, and places that rent short films usually will arrange private previews for a reasonable fee. There are too many available for me to include an annotated filmography but Appendix A contains lists of sources of filmographies, useful catalogues and rental information.

There are many classic short films that the film teacher will encounter over and over again. Most of these, such as "An Occurrence at Owl Creek Bridge" and "The Red Balloon," are classics for very good reasons but it can be equally exciting to use lesser-known films and to discover gems oneself by attending previews and carefully reading catalogues.

The short documentary film can be very useful in examining social issues and discussing personal values. For example, the film "My Childhood," a graphic and moving comparison of the childhoods of Hubert Humphrey and James Baldwin, helps to explode the myth of "equal opportunity" and can lead to some very deep discussions about racism, the American dream, the effect of one's background on one's personality and on and on. In one class, the discussion lasted for a week without flagging. Films such as this can also be shared with teachers in other

departments and can help break down narrow and rigid definitions of subject matter.

There are also many short films available which deal with social issues symbolically. In addition to raising important issues and being open-ended enough to lead to a wide variety of responses and interpretations, these films can generate discussions and discoveries about symbolism, irony, satire, etc. An excellent example of this type of film is "The Hand," a Czechoslovakian film which uses puppets to explore the issues of individuality, freedom, totalitarianism and more. This film never fails to produce an intense discussion and, in addition to the themes mentioned, inevitably leads to a discussion of the medium per se, i.e. why filmmakers in totalitarian societies frequently use puppets and animation and fantasy.

Many short films are visual poems and can be used in all the ways that poetry can be. Films such as "Sky" and "Dream of the Wild Horses" are like Rorschach tests and can lead to very exciting discussions about feelings and visceral reactions. I personally prefer films of this genre as they help establish a close and intimate atmosphere in a class and contribute greatly to mutual empathy and understanding. They also help to increase the self-confidence of students who begin to feel, often for the first time, that their personal responses are unique and valid.

Discussions of such films have to be carefully handled, as I will discuss in the fdlowing chapter, but the rewards are immeasurable. These films are also invaluable aids in exploring the powerful impact of the medium and the need, in all art forms, to invest oneself in order to fully appreciate a work of art.

I also have a predilection for the abstract and experimental film. Norman McLaren of the Canadian Film Board is one of the leading artists in this field. I consider him the Picasso or the James Joyce of film and generally show fifteen or twenty McLaren films in a semester. He uses many innovative techniques and often makes films without using a camera by drawing directly on the film. Students typically react initially to this type of film by labeling it "weird" or "stupid" but they often change their minds completely as they become more familiar with the style. This often helps them to become less rigid in their reactions to other art forms as well and, indeed, to much that is unconventional. They become more willing to accept the abstract and experimental in painting, music and literature. So many people feel comfortable with film only when it is used as print, i.e. to narrate, to tell a story. They often insist that film be pragmatic or utilitarian or else mindlessly entertaining whereas they do not ask that of other art forms. I think it is very important to see that film can be experimented with, played with, pushed past traditional limits

and boundaries. It is always exciting to see students begin to accept and frequently delight in the strange and unfamiliar--film study would be worthwhile if it accomplished only that.

I would encourage the film study teacher to be innovative and experimental himself in both the choice of films and the use of them. It is important that students sense one's love of film and one's feeling that it is a serious medium but I feel it is also important to avoid a solemn, heavy-handed approach (as it is in literature as well). Sometimes it is interesting or simply fun to show films with different soundtracks, for example. Kodak has a free film entitled "Worth How Many Words" which is a series of examples of what can be done with film and phdography. Many of the images are breathtaking but the soundtrack is quite didactic and a bit melodramatic. The film takes on entirely new meaning and becomes much more impressive when run with a musical soundtrack. I had great success with the Beatles' "A Day in the Life" but many types of music would do. Frequently I try several different records with a film and we discuss what is effective and what is not, what suits the mood of the film, possible reasons for the original soundtrack, etc. These discussions often lead to far-reaching discoveries about style and tone and the artistic process in general.

Another interesting technique is to show two films simultaneously side by side. This creates certain problems in terms

of equipment and often causes outcries from other teachers that one is hoarding all the projectors, but these problems can usually be solved by explaining what one is doing and perhaps by inviting other teachers and/or their classes to participate. Although the films are viewed simultaneously, the volume should be controlled so that one hears only one soundtrack at a time. This requires careful coordination and at least one rehearsal but the effect can be overwhelming. I tried this with "Sixteen in Webster Groves," a film dealing with the selfishness and apathy of a group of upper middle class teenagers and "The Tenement," a film about the occupants of a building in the slums of Chicago--and the whole was greater than the sum of its parts. Many films could be shown in this way but again careful preparation is required.

Sometimes it is possible to obtain old television commercials for free from television stations and they can be used in a variety of ways. They can be studied in terms of propaganda and manipulation. They can be re-edited to illustrate some of the effects of editing and they can be played with different soundtracks. They can also be fooled with in ways that I would not attempt with serious films, e.g. run backwards, run at different speeds, etc. It can be very advantageous for students to learn to laugh at commercials.

In addition to using professional films, it is very worthwhile to use films made by students. A list of sources for these films is in Appendix A. It is exciting for students to see that young people using inexpensive equipment can often make excellent films. Also the students can learn from the mistakes of others and can become less afraid of attempting filmmaking themselves. I have frequently invited filmmakers from other high schools to come to my classes and they have always been warmly received by my students.

There are many uses for film in the classroom and it is important that the film teacher remain open-minded and adventurous if the class is to maintain an atmosphere of excitement and discovery and joy.

IV.

FILM DISCUSSIONS

The greatest sin is to turn what is concrete into an abstraction.

Jean Paul Sartre

My basic feelings about film discussions apply to all discussions in the classroom. The first "rule" is that there should be an atmosphere of trust and acceptance and respect. Ridicule should never be allowed, interruptions should be discouraged, and, insofar as possible, all remarks should follow and build on previous ones (it can be devastating for a student to make a statement or raise an issue and have it be ignored or passed over). Too often classroom discussions emphasize listening to the teacher or busily preparing one's own answers or remarks. Students are generally not accustomed to listening to each other but they can be educated to, although this takes great patience and effort on the part of the teacher. I am in the habit of frequently asking students to repeat or paraphrase what another student has just said. This amazes them in the beginning but gradually they do learn to listen and also to feel more secure as they realize that their own ideas will be granted the same attention and respect. This procedure has also led to some good discussions about listening and communication in general.

If communication breaks down, as it inevitably does from time to time, or if the atmosphere seems tense or unpleasant, I think it is important to discuss that, to consider possible reasons

and to explore ways to change the situation. Such discussions inevitably bring a class closer together and help to establish an open and relaxed atmosphere. The students feel more involved and responsible as they feel themselves a part of the dynamic process of learning rather than the passive recipients they have all too often been trained to be.

It is also very important that the discussions be open-ended and that a wide variety of responses and interpretations be accepted and encouraged. The teacher must be on constant guard against having a hidden agenda or seeking to arrive, however circuitously, at his own interpretation. The teacher should always preview a film before using it in class but should try to avoid having rigid conclusions about it and should never, never tell the students what to look for. A lecture before a film can completely destroy the impact. If introductory remarks are necessary (and most often they are not), they should be brief.

I am generally opposed to study guides as they too often attempt to elicit or emphasize a single interpretation of the film. I have found that the best approach is to watch the film with the students and then participate and talk with them honestly, taking great care nd to dominate the discussion and to give their ideas and opinions the respect I want for my own. Occa-

sionally I jot down my initial impressions and ideas immediately after previewing the film but I try to resist the temptation to structure the discussion along preconceived lines.

In general, the discussion should center on the film itself. The teacher should allow students to spend time sharing concrete observations and expanding their perceptions. It is fascinating and rewarding to focus upon discrepancies and parallels among what individuals see and to elicit a range of emotional responses before attempting interpretation and criticism. The quotation from Sartre seems to me to be profoundly important in the field of education. At least in the beginning of the discussion, it is crucial to concentrate on "I saw" and "I felt" rather than "I think." Again, this type of discussion is invaluable in helping students to value their own perceptions and avoid the "right answer" syndrome.[1]

I frequently begin a discussion by simply having each person recall one or two images or sounds from the film. This involves everyone in a nonthreatening way, forces students to deal directly with the film, and helps them learn how others perceive. If time permits, it is often a good idea to show the film again at this point and to discuss changes in perception.

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[1]Richard A. Lacey, "Whatdaya Do When the Lights Go On?" Media and Methods, November, 1969, p. 40.

Of course, it is also important to show the film under the best possible conditions for viewing and hearing. The room should be dark and the speaker should be in front of the audience, if possible. Interruptions should be avoided. A lightened room or faulty equipment or interruptions can be very detrimental. It is also a good idea to have extra bulbs on hand.

If the film is an especially powerful or moving one, allow some silence before discussing it. I often leave the room darkened and spend some time rewinding the film before launching into the discussion. Silence can be very valuable and is too often avoided in the classroom. With some very disturbing films, such as "Night and Fog," I would not attempt a discussion until the next day.

It is essential for the teacher to really listen to the students, to their feelings, thoughts and questions. The teacher should be a guide, nd an authority, should be a participant and a fellow voyager. The emphasis for the group and the teacher should be on questions, not answers--on listening, not talking. There is no need nor is it desirable to reach a final conclusion. Let them leave the class still thinking about the film, still considering various interpretations and responses.

V

SUGGESTED ASSIGNMENTS AND ACTIVITIES

We raised the power of reason, the power of manipulating words, above all other faculties. The written word became our god. We forgot that before words there were actions -- that there have always been things beyond words. We forgot that the spoken word preceded the written one. We forgot that the written forms of our letters came from ideographic pictures -- that standing behind every letter is an image like an ancient ghost.

Frank Herbert

I think it is essential that assignments be open-ended enough to allow for individual interests and creativity and yet structured enough to give the students a sense of security and of purpose (many students would freeze if simply told to "make a film"). I begin the course with fairly structured assignments designed to build the skills necessary for filmmaking, both technical and creative skills. By the end of the course they are free to make any film of their choosing and my role becomes completely that of a guide and a source of suggestions and advice.

The first assignment invariably is to make a collage which portrays a mood or emotion without using words. This is an excellent way to get into a discussion of the power of visual language. I encourage them not to rely on pictures of facial expressions but to imaginatively explore the effects of design and color and seemingly unrelated pictures. Many students who have been failures in the print-oriented environment produce strikingly original and sensitive collages. These collages also give the teacher a great deal of information about the individual students. One girl who seemed outspoken and stridently self-confident handed in a small pail decorated on the outside with gay colors and happy faces. Inside was a small picture of a very withdrawn and unhappy little girl.

The entire class tries to guess the mood or emotion that is portrayed. (I ask the students to put their names on the back so the collages will be anonymous.) This obviously leads to a discussion of visual techniques and, in addition, frequently leads to much deeper discussions.

In one class, eighty percent of the students chose the theme of loneliness and we discussed this for an entire period. The collage mentioned above also led to a very intense discussion about the conflict between one's inner self and one's outer self. Such discussions quickly bring a class together and establish a caring and thoughtful atmosphere.

There is also a fringe benefit of this assignment. After the collages have been discussed, I put <u>all</u> of them on the walls of the room, including those which were least successful and even those which were "jokes" (such as pictures of beer bottles and happy faces). This instantly transforms the room into a colorful and interesting place designed by the students. More important, for many students (having come through a system in which only the "best" papers and drawings ever make it to the bulletin board) this is the first time that their work has been displayed. One time I misplaced a collage done by a seemingly tough and defiant student. He came up to me after class and pointed out that his collage was not on the wall. "Not that I care," he added while walking out the door. He seemed genuinely pleased the next day to discover his collage in a prominent position in the room.

The next set of assignments deals with still photography. I encourage the use of black and white film as I feel strongly that it illustrates better the techniques I am trying to teach. The first assignment is to photograph the same object in six different ways. This helps to increase their powers of observation and also illustrates the importance of light and shadow, camera angle, background and perspective. The most interesting photographs are frequently of little-noticed objects, such as fire

hydrants or water faucets. This illustrates a point which I stress again and again throughout the course, that our lives become richer and more exciting when we train ourselves to notice little things in our environment, to become more aware. I think this is an especially important realization for students who feel that drugs are necessary in order to have interesting visual experiences. The students also begin to understand how selective the camera is, that the photographer "edits" with every shot. A photograph of a statue in front of a church becomes entirely different when shot with the MacDonald's across the street as a background.

The next assignment in this set is to photograph a person in six different ways, trying to reveal different aspects of personality. I encourage them to spend a long time with the person they are photographing and to avoid obvious poses (clowning around, exaggerated sadness, etc.). This helps them to become more aware of subtle changes in facial expression and posture and, for many, it is the first time they have really looked at someone else. Since they frequently choose people in the class, this is also a good way for them to learn more about each other. It has also sometimes led to fascinating discussions about how we feel about the way we and others look.

The last assignment in still photography is to tell a story without words using from six to eight photographs. This helps them to think in visual and dramatic terms and is a natural bridge between still photography and filmmaking. In addition, there is frequently an emphasis on violence which in itself can lead to an interesting discussion.

The next two assignments are done in class. I generally divide the class into two groups and alternate the activities between them. One activity is to draw or

scratch on clear or black 16 mm film (called "leader"). This helps develop a greater understanding of the way in which film works, such as the concept of frames. Each student works on about ten feet of film and then I splice all the pieces together and project them. We try several different soundtracks with the "movie" and discuss the ways in which sound can alter the mood and "meaning" of the film. Each student is astonished to see the piece of film he has worked on for an hour or more fly past in a few seconds and he quickly grasps the abstract concept of "24 frames per second." The students also begin to develop a greater appreciation of abstract design and color.

The other activity involves painting abstractly on glass slides with brilliant paint and then projecting and discussing the slides. The slides are available at most camera stores and Luma paint, a very intense paint which comes in a wide assortment of vivid colors, can be purchased at artist supply stores. The slides should be allowed to dry before being covered and projected. It generally takes two or three periods to discuss them all and the discussions are usually fascinating and lively ("I see a dragon" -- "That's no dragon -- it's a rabbit on skis."). We discuss the "texture" of some slides (if you could touch this, how would it feel?), the temperature, the relative size (if you were in this painting, how big would you be?), and the mood (how does this slide make you feel?). This helps to increase their appreciation of the visual <u>per se</u> and to expand their imaginations. Some of them become suddenly interested in abstract art, which they had previously scorned and ridiculed.

At this point we begin working with Super 8mm film. I have found it useful to begin with animation (any film shot one frame at a time) as it allows students to become familiar

with the process of filmmaking in a relatively controlled and structured situation and usually yields good results. It also increases their respect for the medium as it requires a great deal of work to produce even a thirty-second film.

They work on their animated films in groups of four or less and are limited to a minute of film (many are much shorter). I tell them that almost anything can be animated and I refrain from giving too many suggestions. The ideas that they inevitably come up with have amazed and delighted me every year. There is almost never any repetition. This is all the more surprising when I think of the sameness and the blandness of most of their writing. My students have animated clay, pennies, cut-out letters, stuffed animals, toy cars, puzzles, toy soldiers, drawings, playing cards, Screaming Yellow Zonkers, pumpkins, people, chairs, shoes, poker chips and literally dozens of other things. In addition, the films frequently show wit and irony and imagination that is most often lacking in their papers. For example, one group made a one-minute film about a group of plain M and M's who are attacked by a peanut M and M which in turn is destroyed by a set of dentures. In another film, letters gradually appear on the screen spelling "The Rise and Fall of Machine Gun Kelly" and are then bloodily "shot down" and fall in a heap.

Each group is responsible for editing their films and finding appropriate soundtracks. They also display delightful originality and humor in their choice of soundtracks. They often spend hours playing brief sections of music before deciding on the perfect selection, which is frequently a short instrumental part of a popular record. For the "Machine Gun Kelly" film they used an electric typewriter.

After making an animated film, the students know how to use a camera and how to edit, splice, and make soundtracks. They also have a fairly good sense of film time. A t this point the assignments can become much less structured and groups can shoot entirely on their own. If enough film and time is available, it is a good idea to assign one or two very short films. The chief difficulty with most beginners' films is that they are too long and therefore very dull. For this reason (and also for financial reasons) I find it useful to limit these films to a minute or two. There can be a choice of activities or, if time permits, each group can try all of them. Some possibilities are to try to capture a mood, to describe a place or a person, and to shoot a filmic version of a poem or haiku.

Finally I assign a final project which can be up to six minutes long. A long-term and flexible project is the best way I have found to tailor the course to individual needs, talents and interests. Each group is given one or two rolls of film and is entirely responsible for planning, shooting and editing a film. I give suggestions and am available for help but basically they are on their own. Groups (or individuals) also have the option of making a slide-tape, a clear leader film, another animated film, or a film collage, if they prefer.

Their imagination and enthusiasm is once again amazing, especially since many of my students are underachievers and some have long been considered "failures" (film study seems to be the class in which administrators "stick" students who've had difficulty passing English). My students have made action films, poetic documentaries, parodies of television commercials and programs, film collages about children, war and other subjects, and several other types

of films. Many students who have never put any effort into their schoolwork spend hours carefully editing and polishing their films. One group of boys who were interested in nothing but motorcycles made an extremely well-done and clever film about a "bikie." Another student who had a reputation for being heavily into drugs made a beautiful and thoughtful anti-drug film which included some very ironic comments on the hypocrisy of some adults. Another student who was a hunter made a very sensitive film about the need to protect wildlife and seemed to be deeply affected by the experience.

I think it is important that the finished films be shown to as many people as possible. I generally have an assembly for the school and an evening festival for the town. Festivals involving several schools are beginning to take place and should be encouraged. One advantage of film study isthat the products can be shared easily with many people. I think it would be very depressing for a student to make a film and then have it be filed away like a composition (this shouldn't be done with compositions either but that is another story). The students take obvious pride and delight in having their films shown and I think this is an essential part of the educational experience.

VI.

APPENDIXES

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Ilse and Pierre Garnier

APPENDIX A

SOURCES OF FILMS AND FILMOGRAPHIES

I. Filmographies

A. A Filmography of Films About Movies and Movie-Making
Available from:
Eastman Kodak Company
Department 454
Rochester, New York 14650

B. Films for Discussion and Films for Film Study
Available from:
Audio-Visual Services
6 Willard Building
The Pennsylvania State University
University Park, Pennsylvania 16802

C. Films for Young Adults: A Selected List
Available from:
The Office of Young Adult Services
The New York Public Library
20 West 53 Street
New York, New York 10019

D. "Films With Few Words" by David A. Sohn, Media and Methods, February, 1969
Reprints available from:
Media and Methods
134 N. 13th Street
Philadelphia, Pa. 19107

E. "A Great New List of Short Films" by Ron Epple, Media and Methods, March, 1971
Reprints available as above.

F. A Guide to Films for Discussion and Film Study
Available from:
Contemporary Films/McGraw-Hill
Princeton Road
Hightstown, New Jersey 08520

G. Themes: Short Films for Discussion by William Kuhns
Available from:
George A. Pflaum, Publisher, Inc.
38 West 5th Street
Dayton, Ohio 45402

In addition to the above, an excellent annotated film list can be found in Screen Experience: An Approach to Film by Sharon Feyen. This is available also from Geo. A. Pflaum, as above.

II. Free Films

A. The Canadian Consulate
500 Boylston Street
Boston, Mass.

The Canadian Consulate has an excellent film library which includes most of Norman McLaren's films.

B. Eastman Kodak Company
Department 841
343 State Street
Rochester, New York 14650

C. Tribune Films, Inc.
38 West 32nd Street
New York, New York 10001

III. Films Made By Students

A. Children's Cultural Foundation
325 East 57th Street
New York, New York 10022

B. Fishtail Sky Films
P.O. Box 280
San Anselmo, California 94960

C. Screen Educator's Society
P.O. Box 722
Elmhurst, Illinois 60126

D. Yellow Ball Workshop
62 Tarbell Avenue
Lexington, Mass., 02173

E. Young Directors' Center
267 West 25th Street
New York, New York 10001

F. Young Filmmakers' Exchange
2031 Pine Street
Philadelphia, Pennsylvania 19131

G. Youth Film Distribution Center
4 West 16th Street
New York, New York 10011

IV. Political Films and Films About War

A. American Documentary Films, Inc.
336 West 84th Street
New York, New York 10024

B. American Friends Service Committee
Audio-Visual Department
160 North 15th Street
Philadelphia, Pennsylvania 19102

C. Anti-Defamation League of B'nai B'rith
315 Lexington Avenue
New York, New York 10016

D. New York Newsreel
28 West 31st Street
New York, New York 10001

E. World Without War Council
1730 Grove Street
Berkeley, California 94709

V. General Film Catalogues

A. Feature Films on 8 mm and 16 mm
Available from:
Walter Reade 16
241 East 34th Street
New York, N.Y. 10016

This is a complete index of every feature-length motion picture available for nontheatrical presentation from every distributor in the industry. It eliminates the search through countless catalogues for a particular film and is an invaluable aid to the film teacher.

B. The Espousal Center
554 Lexington Street
Waltham, Mass. 02154

The Espousal Center has an excellent library of short films available for rental and also offers filmmaking courses. It is a fine local filmmaking and film study center.

C. Universities

Many universities have excellent libraries of short films available at low rates. These films generally have to be ordered far in advance and the service is sometimes less reliable than that of the professional film distribution companies. Nonetheless, the prices are very reasonable and it is useful to have their catalogues. Some of the better film libraries are at the following universities:

1. Boston University
School of Education
Krasker Memorial Film Library
Boston, Mass.

2. Indiana University
Audio Visual Center
Bloomington, Indiana 47401

3. Kent State University
Audio Visual Services
Kent, Ohio 44242

4. University of California
   Extension Media Center
   2223 Fulton Street
   Berkeley, California 94720

5. University of Illinois
   Visual Aids Service
   704 South 6th Street
   Champaign, Illinois 61820

6. University of Michigan
   Audio Visual Education Center
   416 4th Street
   Ann Arbor, Michigan 48104

7. University of Minnesota
   Audio Visual Center
   Minneapolis, Minnesota 55455

8. University of Southern California
   Film Distribution Division
   Department of Cinema
   University Park
   Los Angeles, California 90007

9. University of Southern Illinois
   Audio Visual Service
   Carbondale, Illinois 62901

D. Professional Distributors

The following is a list of some of the most well-known film distributors. It is by no means comprehensive. Most catalogues are available for free.

1. Athena Films
   570 Seventh Avenue
   New York, N.Y. 10036

2. Blackhawk Films
   Eastin-Phelan Corporation
   Davenport, Iowa 52808

3. Brandon Films, Inc.
   221 West 57th Street
   New York, N.Y. 10019

4. Carousel Films
   1501 Broadway
   New York, N.Y. 10036

5. Churchill Films
   662 North Robertson Boulevard
   Los Angeles, California 90069

6. Cinema 16/Grove Press
   80 University Place
   New York, N.Y. 10003

7. Contemporary Films Inc.
   330 West 42nd Street
   New York, N.Y. 10036

8. Dynamic Films, Inc.
   408 Park Avenue
   New York, N.Y. 10022

9. Films Inc.
   4420 Oakton Street
   Skokie, Illinois 60076

10. Harrison Films
    1501 Broadway
    New York, N.Y. 10036

11. Interlude Films
    524-C East Glenoaks Boulevard
    Glendale, California 91207

12. International Film Foundation
    475 Fifth Avenue
    Suite 916
    New York, New York 10017

13. Jam Handy Organization
    2821 East Grand Boulevard
    Detroit, Michigan 48211

14. Leacock-Pennebaker, Inc.
    56 West 45th Street
    New York, N.Y. 10036

15. Mass Media Ministries
2116 North Charles Street
Baltimore, Maryland 21218

16. National Educational TV and Radio Center
10 Columbus Circle
New York, N.Y. 10019

17. Pyramid Film Producers
P.O. Box 1048
Santa Monica, California 90406

18. Roa's Films
1696 North Astor Street
Milwaukee, Wisconsin 53202

19. Trans-World Films, Inc.
332 South Michigan Avenue
Chicago, Illinois 60604

20. Twyman Films, Inc.
329 Salem Avenue
Dayton, Ohio 45406

21. Wolper Productions, Inc.
8720 Sunset Boulevard
Hollywood, California 90069

E. Miscellaneous Sources

1. Creative Film Society
14558 Valerio Street
Van Nuys, California 91405

2. Film Classic Exchange
1926 South Vermont Avenue
Los Angeles, California 90007

3. Film-Makers' Cooperative
175 Lexington Avenue
New York, N.Y. 10016

4. Museum of Modern Art
Department of Film
11 West 53rd Street
New York, N.Y. 10019

APPENDIX B

SAMPLE ASSIGNMENT SHEETS

I. ASSIGNMENTS FOR FILM STUDY COURSE

To begin with, please keep a notebook (to be passed in every other Thursday) in which you:

a) review a film you have seen in that two-week period (either on television or in a theater)

b) summarize and enclose a clipping of a film review from a newspaper or magazine

c) review one of the films seen in class during that time

In a course of this sort, most assignments are long range and many will overlap. You are responsible for pacing yourself. However, most of the projects will require previous instruction in class and you will have some class time in which to work on them. Some (in fact, most) of the equipment involved will have to be used in school, so please budget your time accordingly. I am readily available for conferences and additional help. In addition, there is a selection of books available on reserve in the library.

The following is a list of projects that will be due in the next few weeks. I'll give you the specific dates in class. Please

note that some are individual and some are group projects.

1. Mood collage -- make a collage which expresses a mood or emotion without using words (individual)

2. Still Photography (black and white) -- (individual)

   a) six phdos of the same object seen in six different ways
   b) six photos of the same person designed to show different aspects of personality

   Note: These should be developed and mounted on cardboard so they can be displayed.

3. Still Photography -- a photo story (group)

4. Taped soundtrack for a commercial (group)

5. Ten feet of clear or black leader (individual)

6. Shooting script for an animated film (individual or group)

7. Short animated film (20 seconds to one minute) (individual or group)

II. FINAL PROJECT

In addition to completing an animated film, you will each be responsible for a final project. You may work alone or in groups of two or three. There should be no more than three in a group and each person should be involved in all aspects of production.

I would like you to give me a written proposal which includes what you plan to do and whom you plan to work with.

The following are some suggestions:

1. a slide-tape -- a series of slides with a related taped soundtrack (musical or spoken or both). This can be on a particular subject (for example, pollution) or can be purely visual (you could paint on slides rather than using photographs if you wished).

2. a clear leader and/or black leader film -- this should have a story line of sorts and a suitable soundtrack.

3. an animated film

4. a film collage -- a film made from still photographs and/or small sections of other films (you could use commercials or excerpts from old movies that sell for a dollar in camera shops). Examples of this type of film are "Free Fall" and "An American Time Capsule."

5. a film! -- this should be about two or three minutes long and should be carefully planned and shot. You could do whatever you wished -- a parody of a commercial or of a type of film (for example, a Western or a documentary or a cops and robbers flick), a social documentary, a poetic documentary, etc. I'll give you a list of suggestions and tips.

If you have another idea you would like to work on, please let me know. By the way, there are many good books in the library on films and filmmaking -- such as Creative Filmmaking and How To Make Movies.

APPENDIX C

SOURCES OF INFORMATION ABOUT FILMMAKING

I. Recommended Bibliography

A. Books

Bobker, Lee R. Elements of Film. New York: Harcourt, Brace & World, Inc., 1969.

Brodbeck, Emil E. Handbook of Basic Motion Picture Techniques. New York: American Photographic Book Publishing Co., Inc., 1969.

Ferguson, Robert. How To Make Movies. New York: Viking Press, 1967.

Harcourt, Peter and Peter Theobald. Film Making in Schools and Colleges. London: Shenval Press, 1966.

Kemp, Jerrold E. Planning and Producing Audio-Visual Material. San Francisco: Chandler Publishers, 1967.

Kuhns, William and Thomas Giardino. Behind the Camera. Dayton, Ohio: Geo. A. Pflaum, Publisher, 1970.

Larson, Rodger. A Guide for Film Teachers to Filmaking by Teenagers. New York: Department of Cultural Affairs, 1968.

Lowndes, Douglas. Film Making in Schools. New York: Watson, Guptill Publications, 1968.

Monier, Pierre. The Complete Technique of Making Films. New York: Ballantine Books, 1968.

Smallman, Kirk. Creative Filmmaking. London: Macmillan Co., 1969.

B. Articles

The fdlowing articles from Media and Methods are especially useful. In most instances, reprints are available from:

Media and Methods
134 N. 13th Street
Philadelphia, Pennsylvania 19107

Andersen, Yvonne. "The Yellow Ball Workshop." January, 1969.

Bravermann, Charles. "World d Kinestasis." November, 1969.

Carricq Paul. "Student Filmmaking: Why and How." November, 1969.

Mechling, Richard. "Making a Film." February, 1969.

Putsch, Hank. "Evaluation of Super 8mm Cameras." January, 1969.

Putsch, Hank. "Focus on Young Filmmakers." September, 1968.

Putsch, Hank. "Student Filmmaking." November, 1968.

Putsch, Hank. "Young Filmmakers' Conference." May, 1968.

Repath, Austin. "Making a Movie." February, 1967.

Sheratsky, Rodney. "Books on Film and Filmmaking." November, 1969.

Sheratsky, Rodney. "Easy as 1, 2, 3 (4, 5, 6, 7)." October, 1967.

II. Useful Organizations

A. Classroom Filmmaking Resources, Inc.
250 West 64th Street
New York, New York 10023

This company is a source for equipment, supplies and services. Their Catalogue No. 171 contains useful information about equipment and processing.

B. Eastman Kodak Company
Rochester, New York 14650

Kodak has a number of free booklets and pamphlets about filmmaking. Their "Index to Kodak Technical Information" is useful.

C. Motion Picture Laboratories, Inc.
781 South Main Street, Box 2627
Memphis, Tennessee 38102

This organization has a series of free pamphlets about filmmaking and a newsletter from the film industry.

III. Filmmaking Courses

The following are some of the places in the Boston area which offer courses in filmmaking:

A. Boston Film Center
25 Church Street
Boston, Mass.

B. Boston University
School of Public Communication
Boston, Mass.

C. Espousal Center
554 Lexington Street
Waltham, Mass.

D. Harvard University
School of Education and Carpenter Center
Cambridge, Mass.

E. ~~Orson Welles Film School~~
1001 Massachusetts Avenue
Cambridge, Mass.

F. Polymorph Films
331 Newbury Street
Boston, Mass.

G. Simmons College
School of Education
Boston, Mass.

I. University of Massachusetts
School of Education
Amherst, Mass.

J. Yellow Ball Workshop
62 Tarbell Avenue
Lexington, Mass.

H. Boston State College
Boston, Mass

APPENDIX D

EQUIPMENT AND BUDGET RECOMMENDATIONS

I. Equipment

Information about equipment can be obtained from most of the books on filmmaking listed in Appendix C. In addition, both Classroom Filmmaking Resources, Inc. and Eastman Kodak (for addresses, see Appendix C) have useful catalogues and pamphlets. An article by Hank Putsch entitled "Focus on Young Filmmakers" (Media and Methods, January, 1969) is an excellent evaluation of Super 8 cameras.

II. Budget Information

The following is a proposed budget for a film study course. This budget was designed for forty students but obviously could be adapted to any number. The initial expense is quite high but the equipment should last for several years. In addition, this budget is somewhat ideal and, in many instances, one could make do with less equipment and with secondhand equipment. Schools are generally equipped with several of the items, such as projectors and screens, and

the students themselves frequently have a great deal of equipment. In short, this proposal is simply a guideline and is by no means rigid. The brand names are also merely suggestions and the prices are generally estimates.

Proposed Budget for a Film Study Course:

A. Hardware

1 screen 50 x 50 (Super Champion II)	$ 26.95
1 16mm Kodak Pageant sound projector	559.00
2 Super 8mm Kodak Instamatic projectors	160.00
2 Super 8mm Kodak Instamatic cameras M24	60.00
1 Super 8mm Kodak camera M7	110.00
1 Sylvania Sun Gun S98	14.00
2 reflectors, stands and bulbs (Test-Rite)	20.00
2 Super 8mm editors (Vernon 808)	60.00
2 Super 8 mm splicers (Craig Master 6)	20.00
1 tripod (Safe-lok FL)	30.00
2 Kodak Instamatic (still) cameras 124	16.00
Hardware total:	$1075.95

Note: This budget was prepared in 1971; prices are much higher now.

B. Software

20 magic markers	$ 10.00
2 Emde glass slide-making kits (100 slides per box)	20.00
1 400' roll 16mm clear leader	10.00
1 400' rdl 16mm black leader	12.00
10 bottles Luma paint, 10 brushes	10.00
10 3" empty reels	3.50
2 bottles film cement	2.00
40 Kodak Super 8 mm 50' cartridges plus processing	200.00
10 400' reels for Super 8mm film	6.00
Miscellaneous items: masking tape, scissors, bulbs, extension cords, etc.	30.00
Software total:	$303.50
TOTAL:	$1379.45

III. Film Rental

Ideally, one would have several hundred dollars per semester for film rental. However, in most school systems, this money is the first that is cut from the budget. One can get by with any amount since there are many excellent free films available. This does require, however, a great deal of work on the part of the teacher, e.g. frequently picking up and returning films by hand, ordering films

months in advance, etc. I would advise the beginning film teacher to request twice the amount he feels is needed and to be prepared to receive a tiny fraction of that, if any. I showed sixty films in one year with a budget of less than one hundred dollars. It is difficult and inconvenient but it can be done. I recommend an article by Jeffrey Schrank entitled "Rental Rates for Short Films Range from the Cheap to the Merely Expensive to the Extravagant. For the Same Film" (Media and Methods, May, 1971) for some general useful information about film rentals.

APPENDIX E

RECOMMENDED JOURNALS AND ORGANIZATIONS

I. Journals and Magazines

A. Film
Federation of Film Societies
102 Dean Street
London W.1, England

B. Filmakers' Newsletter
80 Wooster Street
New York, New York 10012

C. Film Comment
838 West End Avenue
New York, New York 10025

D. Film News
250 West 57th Street
New York, New York 10019

E. Film Society Review
American Federation of Film Societies
144 Bleecker Street
New York, New York 10012

F. Media and Methods
134 North 13th Street
Philadelphia, Pennsylvania 19107

G. Media Mix
4701 South Grand Boulevard
St. Louis, Missouri 63111

H. Screen
Screen Education Office, Box 6100
National Film Board of Canada
Montreal 3, Quebec, Canada

I. Screen Education News
National Screen Education Committee
15 Trowbridge Street
Cambridge, Mass. 02138

J. See
Box 722
Elmhurst, Illinois 60126

II. Organizations

A. American Film Institute
1815 H Street
Washington, D.C. 20006

B. Center for Understanding Media, Inc.
267 West 25th Street
New York, New York 10001

C. New England Screen Education Association
~~1000 Massachusetts Avenue~~ Concord Academy
~~Cambridge, Mass. 02138~~ Concord, Mass. 01742

D. Society for Education in Film and Television
in the United States (SEFTUS)
Boston University
Boston, Mass. 02115

APPENDIX F

RECOMMENDED BIBLIOGRAPHY

The following books are ones that I have used myself and/or that are commonly recommended. There are undoubtedly some important omissions. I have included only those books that would be of special interest to educators. I have not included books dealing with the history of the cinema or specific directors. For an extensive and annotated bibliography, I recommend Films Deliver by Anthony Schillaci and Screen Experience: An Approach to Film by Sharon Feyen.

Amelio, Ralph. Willowbrook Cinema Study Project. Dayton, Ohio: Geo. A. Pflaum, Publisher, 1968.

Culkin, John. Film Study in the High School, New York: Fordham University, 1965.

Feyen, Sharon and Donald Wigal. Screen Experience: An Approach to Film, Dayton, Ohio: Geo. A. Pflaum, Publisher, 1969.

Fischer, Edward. The Screen Arts. New York: Sheed & Ward, 1960.

Heyer, Robert and Anthony Heyer. Discovery in Film. New York: Paulist Press, 1969.

Hodgkinson, Anthony. Screen Education. New York: Columbia University Press, 1969.

Houston, Penelope. The Contemporary Cinema. London: Penguin Books Ltd., 1963.

Huss, Roy and Norman Silverstein. The Film Experience: Elements of Motion Picture Art. New York: Harper and Row, 1966.

Jacobs, Lewis. The Emergence of Film Art. New York: Hopkinson and Blake, 1969.

Kael, Pauline. I Lost It at the Movies, New York: Bantam Books, 1965.

Kael, Pauline. Kiss Kiss Bang Bang. New York: Bantam Books, 1969.

Knight, Arthur. The Liveliest Art, New York: The New American Library, 1959.

Kuhns, William and Robert Stanley. Exploring the Film. Dayton, Ohio: Geo. A. Pflaum, Publisher, 1968.

Larson, Rodger. Young Filmmakers. New York: E.P. Dutton, 1969.

Leyda, Jay. Films Beget Films, New York: Hill and Wang, 1964.

Lindgren, Ernest. The Art of the Film. New York: Macmillan Co., 1962.

McAnany, Emile G. and Robert Williams. The Filmviewer's Handbook, Glen Rock, New Jersey: Paulist Press, 1965.

McCann, Richard Dyer. A Montage of Theories, New York: E.P. Dutton, 1966.

MacGowan, Kenneth. Behind the Screen: The History and Techniques of Motion Picture. New York: Dell Publishing Co., 1965.

Mallery, David. The School and the Art of Motion Pictures, Boston: National Association of Independent Schools, 1966.

Parrington, Ruth. An Educator's Guide to the Use of Film. Chicago: Argus Communications, 1967.

Renan, Sheldon. An Introduction to the American Underground Film, New York: E.P. Dutton, 1967.

Sarris, Andrew. The American Cinema: Direction and Directors 1929-1968. New York: E.P. Dutton, 1968.

Sarris, Andrew. Interviews with Film Directors, New York: Bobbs-Merrill Co., 1967.

Schillaci, Anthony and John M. Culkin. Films Deliver. New York: Citation Press, 1970.

Schillaci, Anthony. Movies and Morals. Notre Dame: Fides Publishers, Inc., 1968.

Sheridan, Marion C. The Motion Picture and the Teaching of English. New York: Appleton-Century-Crofts, 1965.

Sohn, David A. Film: The Creative Eye, Dayton, Ohio: Geo. A. Pflaum, Publisher, 1967.

Stephenson, Ralph and Jean R. Debrix. The Cinema as Art, Baltimore: Penguin Books, 1965.

Stewart, David C. Film Study in Higher Education, Washington: American Council on Education, 1966.

Talbot, Daniel. Film: An Anthology. Berkeley: University of California Press, 1959.

APPENDIX G

MISCELLANEOUS INFORMATION

I. Duplicate prints of Super 8 or Regular 8 color film can be made for a total of $5.95 postpaid for a 50' reel from:

Media Film Service
351 West 52nd Street
New York, New York 10019

II. Television commercials can be rented from:

American TV and Radio Commercials
6 West 57th Street
New York, New York 10019

III. A catalogue of recordings of mood music and sound effects can be obtained from:

Thomas J. Valentino, Inc.
150 West 46th Street
New York, New York 10036

IV. A sampler of film stocks containing 23 strips of exposed and developed motion picture film from 8mm to 70mm can be obtained for five dollars from:

Alre Films Inc.
565 Fifth Avenue
New York, New York 10017

V. A Super 8 or Regular 8 film sampler of silent classics can be obtained for $1.99 from:

Blackhawk Films
Eastin-Phelan Building
Davenport, Iowa 52808

VII.

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Brandon, Liane. Unpublished Text of Film Study Presentation, Quincy, Massachusetts, August 6, 1968.

Feyen, Sharon, ed. Screen Experience: An Approach to Film, Dayton, Ohio: Geo. A. Pflaum, Publisher, 1969.

Kuhns, William. Themes: Short Films for Discussion. Dayton, Ohio: Geo. A. Pflaum, Publisher, 1968.

Lacey, Richard A. "Whatdaya Do When the Lights Go On?" Media and Methods, November, 1969, pp. 38-40.

McLaughlin, Frank, ed. "Teaching and Schools." Media and Methods, December, 1969, pp. 20-41.

Morgan, Fred. Here and Now. New York: Harcourt, Brace & World, Inc., 1968.

Repath, Austin. "NOBODY Belongs in the Classroom." Media and Methods, November, 1966, reprint.

Schillaci, Anthony and John M. Culkin, eds. Films Deliver. New York: Citation Press, 1970.

Sheratsky, Rodney. "Books on Film and Filmmaking." Media and Methods, November, 1969, pp. 50-53.

Sheratsky, Rodney. Film: The Reality of Being. Newark, New Jersey: New Jersey Association of Teachers of English, 1969.

Sohn, David A. Film Study and the English Teacher. Bloomington, Indiana: Field Services, Indiana University Audio-Visual Center, 1968.

Wright, George. "Preps for Screen Ed." Media and Mthods, January, 1970, pp. 44-47.